



Programme of Studies For The High School

Bulletin 7

Prescribed Courses

IN

ART 1 and 2

DRAMATICS 1 and 2

MUSIC 1, 2 and 3

The outlines contained in this Bulletin are authorized by the Department of Education and supersede all other outlines of these courses which have appeared previous to September 1, 1946

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ENGLISH TEACHING IN ART, DRAMATICS, AND MUSIC

It is a fundamental principle of the Alberta course of studies that every teacher is a teacher of English. The application of this principle to the subjects in this Bulletin, by the nature of the subjects themselves becomes at once a pleasing and inevitable duty.

In Art, good taste and appreciation and the power of artistic expression are developed through use of a variety of media in creating beautiful form and color. Many teachers encourage students to carry these aesthetic principles into the fields of Social Studies and English, by using illustration and lettering in practical class projects and out-of-class assignments. Students' notebooks, collections of poetic gems, book reviews, summaries and other projects should in appearance if not in content exemplify to a large degree the aesthetic discrimination born in the Art class.

Dramatics is, *par excellence*, the subject dedicated to improvement of Speech. Voice and diction exercises, reading and declaiming, rehearsing, play writing and play production are all rich in opportunities for language development. The plays themselves, if wisely chosen, will be found to contain innumerable suggestions for speech improvement, directly or inferentially. Hamlet's advice to the players, for example, beginning "Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue," is not only a good lesson in acting but excellent advice in declaiming.

Many opportunities arise in the Music courses to apply principles of English. Music is closely allied with Dramatics and English, for example, in Glee Club, Chorus singing, opera and oratorio. Students should be taught to strive for accuracy in the use of words found in songs. The teacher should point out, for example, that the second line in the chorus of *Rule Britannia* is a prayer, not a boast, hence the subjunctive form *rule* is used, rather than the indicative *rules*. This is similar to the use of *save* in *God Save the King*. Music is second only to Dramatics for giving training in enunciation. Its value for improvement in articulation, modulation and voice production is beyond question.

ART

ART 1.

INTRODUCTION.

This Course is intended for students of High School age who may elect Art as a subject; for those who need a knowledge of design to correlate with the Home Economics and Farm and Home Mechanics Courses; and for those who intend to qualify for teaching.

It is based on the assumption that all men and women need a full understanding of what constitutes beauty in form and color in the things that make up their ever-changing environment.

The aim of the Course is to develop in the mind of the student aesthetic standards by which to evaluate all works of art relating to the individual, the home, and the community, and to aid in releasing and directing his creative energy.

As design is the basis of all Art, the study of the underlying principles should lead to a finer aesthetic discrimination on the part of the student. Added to this, wide experience in the selection, adaptation, and creation of beautiful form and colour should develop good taste, appreciation, and power of artistic expression.

In this revised Course, a departure has been made from the former practice of assigning a stated number of exercises to be completed during the year. Instead, it is required that each teacher of the Course shall thoroughly acquaint himself with its object, details, and methods. Then, after having made himself thoroughly familiar with the subject, he can plan exercises in line with the ideas of the Course. This outline is purely suggestive and flexible, so that teachers will develop any phase in which they themselves, or their classes, are particularly interested. The teachers are urged to encourage individual interest and originality, and never to be afraid, if the chance offers, to step outside, or go a little beyond, what the Course offers.

Each student should take Art Structure, Drawing and Colour, and **any two of the following:**

- (a) Picture Analysis, or Appreciation of Applied Arts.
- (b) Illustration and Lettering.
- (c) Creative Design.
- (d) Craft Projects.
- (e) Interior Decoration.
- (f) Costume Design.

Since four periods per week have been allotted for class instruction in this subject, it is to be expected that considerable time will be spent outside of instruction time on the completion of problems. **All**

problems in Design should be developed in the class. The application to Craft Projects may be worked at home and brought in from time to time to show progress. The collection of illustrations in the Appreciation of Applied Arts will be an out-of-class activity.

It is expected that each student will make some type of portfolio or container suitable to preserve all drawings and sketches. Rough sketches should be kept to show the development of ideas to the finished result.

Teachers will find helpful reference material in the following:

REFERENCE BOOKS.

Art Structure:

- Dow: *Composition* (Doubleday, Page & Company).
Goldstein: *Art in Everyday Life* (Macmillan Company).
Fenn: *Abstract Design* (Batsford).

Picture Analysis:

- Littlejohn: *How to Enjoy Pictures* (A. & C. Black).
Helen Gardner: *Understanding the Arts* (Harcourt, Brace & Company).
Sir Martin Conway: *The Book of Art for Young People* (A. & C. Black).
C. C. Pearce: *Composition* (Batsford).

Good magazine illustrations, as in *Country Life*, *Arts and Decoration*, *The International Studio*.

Appreciation of the Applied Arts:

- Gardner: *Art Through the Ages*.
The Illustrated London News.
Day Museum Prints (Reeves).

Craft Work:

- F. J. Glass: *Artistic Practical Handicraft Series*.
Craft for All Series (Pitman Publishers).
Sower: *Everyday Art at School and Home* (Batsford).
D. C. Minter: *Modern Home Crafts* (Blackie).
Volume 2 of *Dryard Press Leaflets*.

Interior Decoration:

- Jackway: *Principles of Interior Decoration* (Macmillan).
Todd and Mortimer: *The New Interior Decoration* (Batsford).

ART STRUCTURE.

Aims:

1. The application of the principles of design.
2. The filling of given areas with well-balanced form and colour.
3. The developing of line patterns and mass patterns.

Problems:

1. Make static and dynamic rhythm forms in self-contained areas (line patterns).
2. Make *Notan* patterns in self-contained areas, developed in charcoal, and completed in colour.

Note:—*Notan* is the term for contrast of value.

3. Make border repeats in alternations or series.
4. Make surface patterns, as for textile, or for end papers of a book.
 - (a) Subdivision of the surface by squares, bricks, diamonds, ogees, or circles.
 - (b) Placing of simple motifs within the resultant areas, or at intersections, or both.
 - (c) The working out of a value arrangement in not more than five steps in colour.
 - (d) "Patterning" surfaces as contrasted with flat colour

DRAWING.

1.
 - (a) Single objects in **line** (including third dimension), as packing-box, carton, fruit-basket, coal-oil can, nail-keg, tub. Line brush drawing may be used.
 - (b) Single objects in **light and shade**, as vase forms, bottles, lamps, kitchen utensils. Charcoal, wash drawings, or **dry** brush may be used.
 - (c) Groups of three or four objects, with emphasis on **composition** first, then the **drawing**, as (1) cones, cylinders, cubes; (2) manufactured objects.
2. Pose drawing:—20-minute sketches to be done at regular intervals throughout the year.

COLOUR.

Value scales in 7 or 9 steps.

Intensity scales in 7 or 9 steps.

Flat washes applied to drawing groups. (Compositions as in 1 (c) above.)

Application in the problems that follow.

ILLUSTRATION.

Historic events.

Stories from Literature.

Dramatic incidents in a play.

Imaginative Drawing.

This work will be an application of composition ideas gained from picture analysis, combined with pose, drawing, and color.

PEN LETTERING.

Letters in tone pattern and space filling.

Open-closed letters. (See *P's and Q's*, by Tannahil.)

Page arrangements.

Paragraphs in pen letters with initial letters and fillers.

CREATIVE DESIGN.

1. Clay, or soap, or papier-mâché.
2. Block prints, by use of potato-cuts or turnip-cuts.
3. Stencilling:—negatives developed and cut. Special care with ties and notan effects. Stippling or spraying of paint or dye on material.
4. Leather:—decorative pattern, with thonging and lining of article, as, book supports, book jackets, purse.

PICTURE ANALYSIS

The idea of design can be strengthened if reproductions of pictures by old and modern masters are analyzed for their design qualities, as distinct from their representative, religious, moral, or anecdotal qualities. Students may practise such analysis in line and tone, reducing the form to an abstraction stripped almost entirely of its representative quality; and remembering that it is design that is being sought—the relationship between the parts and no part for itself. Other methods of approach to picture analysis may be used, the object being to induce the student to look at the picture, to really see and enjoy its composition, and not merely to memorize facts about it or the life of the painter.

The following set of colored pictures of marked interest in design of line, mass, or tone, is required:

Daumier: *The Washerwoman*.

Vermeer: *Lady with Lute* and *Young Lady with Water Jug*.

Monet: *Rocks of Belle Isle*, and *Fishing Boats*.

Velasquez: *Lady with Fan* and *Surrender of Breda*.

Raphael: *The Ansidei Madonna*.

Millet: *The Gleaners*.

Titian: *Lavinia* and *The Tribute Money*.

Van Gogh: *Garden in Arles*.

Seurat: *Le Cirque*.

Renoir: *Girls at a Piano*.

Burne-Jones: *The Golden Stairs*.

Whistler: *Battersea Bridge*.

Other sources:

Good examples of photography.

Good magazine illustrations, as in *Country Life*; *Arts and Decoration*; *The International Studio*; *The Artist*.

When students are to be tested in appreciation of good composition, it is suggested that compositions other than those used in class-work be used, so that picture study becomes a stimulus to looking at pictures, and an exercise in judgment leading to appreciation of the art quality in pictures.

CRAFT PROJECTS.

"A finished model to give the greatest satisfaction must not only show good craftsmanship, but must be functionally fit, structurally sound, and artistically pleasing."

The students taking Farm and Home Mechanics are expected to develop designs to be worked out as shop projects. A minimum of three designs is suggested for this section of the Course.

Suggested Problems in Woodwork:

Design for a gate-leg table, end-table, library table, radio case, piano bench, hall stand, writing desk, floor lamp standard and shade, chip carving panels or borders.

Suggested Problems in Sheet-metal:

1. Design contours for bowls, cake plates, book ends, plaques.
2. Repousse designs for plaques, medallions, trays, trophy-shields, ornaments, door-knockers.
3. Etched metal designs for ash-trays, desk sets, name-plates.
4. Saw-pierced designs for objects similar to those in (2) and (3).

Suggested Problems for Forging:

Designs for grill, hearth-fender, lamp bracket, business-sign, umbrella-stand, footstool.

Suggested Problems in Cement:

Panel design, garden ornament.

INTERIOR DECORATION.

1. Study of the materials used. Collect samples, and name typical floor coverings, wall coverings, drapery and curtain fabrics, upholstery materials.
2. Make floor plans (scale drawings) of the placing of furniture for balanced groups.
3. Discuss—
 - (a) Scale of furniture for rooms of various sizes.
 - (b) Ratio of patterned area to plain area.
 - (c) Colour in relation to exposure.
 - (d) Value in ceiling, walls, trim, and floor.

4. Make elevations of the same room as made in floor plan, showing furniture and wall arrangements in colour.

COSTUME DESIGN.

This work should be a follow-up to the costume design of the Intermediate School. Figures sketched in the pose drawing may be used as lay-figures. On these develop clothing drawings based on design principles.

Discuss the distinction between costume design and fashion drawing.

Study **line in dress**. Strong lines, graceful lines, weak lines. Line by contours, line by pattern in material, line by trimmings, line by construction. Make drawings illustrating the use of these. Collect illustrations showing weak line.

Discuss the effect of line correctly used to camouflage abnormalities. Draw clothing for short, slim type; tall, slender; short, stout; tall, angular; and tall, broad type.

APPRECIATION OF APPLIED ARTS.

This subdivision of the work is especially planned to correlate with Social Studies and the Farm and Home Mechanics Course.

Make collections of reproductions of examples. Mount these. This may be either a class collection, or individual collection. Class criticism. Stress fitness to purpose.

Suggested Topics:

Primitive Tribes:—tools, weapons, pottery utensils, articles of personal adornment.

Babylonian Arts.

Egyptian:—furniture, jewelry, buildings.

Greek:—pottery, metal objects, architecture, sculpture.

Roman:—metal objects, glass (Pompeian), architecture, sculpture.

Byzantine:—mosaics, dress.

Medieval:—manuscripts. *Book of Kells*. Objects in gold and silver.

Renaissance:—ancient art, revived architecture, bronze sculpture.

ART 2.

Art 2 should be attempted *only* in schools having the necessary supplies, equipment and reference material; and *only* by teachers who have had advanced training in Art and present-day methods of Art instruction.

Any *four* of the following *six* units will make a year's work:

I. PERIOD STUDIES OF PAINTING AND SCULPTURE.

The study of Painting and Sculpture from prehistoric times to the Twentieth Century.

Periods: Prehistoric painting, including that of the Indians of North and South America. Mesopotamian Art; early Aegean Art; Greek and Roman decoration, figure-painting and sculpture. Byzantine mosaics and painting; Romanesque and Gothic painting. (If time permits, Flemish, German, Spanish, Dutch, English, American and modern painting.)

Description of the use of various media: wax, fresco, egg, oil, water-colour.

Reference: Illustrated Handbook of Art History (Macmillan Co.)

II. CREATIVE DESIGN.

Carry out work in *lacquer, oil, or water colour. Size or tempera* for the decoration of walls, furniture, boxes, etc. Block printing for fabrics. In this section, animal, bird, figure, insect and landscape forms should be practiced with brush. The study of rhythm and harmony in line and mass. Shape-filling and various treatments of units.

Reference: Creative Design: Adolfo Best (Maugard).

III. ILLUSTRATION.

Block prints for end paper, using the various constructions. *Interchange and counterchange stripe, ogee, brick, spot and sprig, diamond, square and rectangular half-drops.* Units used should be connected with the story. Pen decoration for frontispiece and page illustrations. Wash drawing and body colour.

References:

Drawing for Art Students: Seaby.

Pen Drawing: Ellwood.

Reference Books on Durer, Viege, Daumier.

IV. LETTERING.

Pen writing (Johnston type); and Roman and Modern Egyptian.

Gesso work—lampshade making; papier mâché; lino and wood printing, using colour.

V. STILL LIFE DRAWING, PAINTING AND COMPOSITION.

(a) *Freehand Perspective.*

Principles of perspective should be given for students interested in pictorial design.

Composing of groups (various eye-levels).

Drawing of interiors, furniture, open doors, windows, curtains and other hanging draperies. Charcoal and wash, pen and brush.

(b) *Plant Form and Tree Form* (Nature Drawing).

The study of growth, tangential junction, flower construction. Pencil or brush, using local flowers and other plant life.

(c) *The Uses of Interchange* in Composition of Landscape.

(d) *Figure*.

Construction—action poses; proportion.

Composition—memory drawings of running, jumping, digging, riding, pushing, swinging, etc. Games and work. Built up from simple block or line forms.

VI. INTERIOR DECORATION.

Arrangement—proportion; uniformity; functionalism.

Various methods of treating painted surfaces; stipple and broken grounds; painted decoration. Some decoration carried out full size.

Students should be encouraged to make their own studies from nature, using ideas obtained from their surroundings. Figures they use should be people with whom they associate.

References: See List for Art 1.

DRAMATICS

DRAMATICS 1.

INTRODUCTION

The Grade IX course in Dramatics should be reviewed, intensified and further developed in Grade X. The plays chosen for production should be more difficult than the Grade IX plays.

The course should be based on the project method; that is, the production of a programme of plays. The chronological outline of the course should be very loose, in order to give the teacher freedom in shaping the course to particular needs or inclinations.

With the plays comes practice in the various theatre arts,—set-tings, costume, lighting, make-up and the making of properties. The occasional period can be taken to recapitulate the knowledge thus gained, a small amount of theory going hand in hand with practice. The class may study either a group of one-act plays or a full-length play; with large classes, short plays may be used with duplicate casts; smaller classes may study a full length play. Exercises in Voice Production and Body Control will be required from time to time.

At convenient times during the course, the pupils could report on plays they have read or seen, including moving pictures. Such reports could sometimes be given orally, and correlated with Voice Production, although too much emphasis should not be placed on this aspect of the work.

The testing of the pupils' work should relate to the following:— (1) neatly kept scrap-books; (2) definite improvement in Speech, as evidenced by interpretative reading, sight reading of a prose passage, participation in a play, oral report on some phase of the year's work; (3) a carefully organized actor's or director's script; (4) the floor plan for a play; (5) active participation in a play, as actor, and, in some capacity, backstage—lighting, costuming, make-up, stage designing, directing, prompting. These objectives are flexible enough to set up definite standards of achievement, and to grade the pupils.

1. VOICE AND DICTION:

Review the work of the Intermediate School.

Do not emphasize further study of this work, but give continuous drill throughout the year.

REFERENCES: *Voice and Speech Problems*: Raubicheck, Davis and Carll.

Speech Education: Sara M. Barber.

2. APPRECIATION.

Reading and discussion of one-act plays by teacher and class. Parts can be distributed and interchanged so that all pupils may have the opportunity to read. This can be done at the beginning of the term, or at intervals throughout the year.

REFERENCES: *The Stage and the School*: Ommanney.
Short Plays: Knickerbocker.

3. SCRAP-BOOKS:

Part of the course should consist in the preparation of a scrap-book containing material on the history of costumes in definite periods, on furniture, modes of hairdressing, types of physiognomy, etc. This will be the student's work-book, and will be open to inspection. They may keep a bulletin board on which will be posted any dramatic or literary news of interest.

- (1) *First method*: Encourage each pupil to keep a scrap-book for himself. This method becomes difficult in a large class.
- (2) *Second method*: Have only a class scrap-book, to which each pupil will try to contribute.
- (3) The scrap-book may be of the ordinary kind, into which the material is pasted; *or*
It may be a collection of "mounts." The latter type of book is constructed in the following way. Let all the pupils mount their contributions (articles, sketches, illustrations of costume, etc.) on pieces of stiff paper, all of the same size. These may be set up for inspection or reference, and later tied or bound together to form a scrap-book, and at the end of the term the pupils may take their mounts away if they wish.

REFERENCE: *The Stage and the School*: Ommanney.

4. ACTING:

Review the work in Pantomime as outlined in the Intermediate School Programme of Studies, and extend the work to include characterization (vocal and pantomimic).

The teacher may deal with Direction as a separate department of endeavour, or as a part of the work in the production of plays for the express purpose of giving training in Direction. This is just a matter of choice between the Discussion and the Project Methods. Although the Project Method is to be preferred, some teachers may prefer to use both.

- (1) Analysis of the play—type, mood, characterization, tempo, plot development, theme.
- (2) Planning the general action of the play, and as much of the "business" as possible. It is necessary to have the general action planned beforehand, and all action, business, etc., written into the MSS. Much of this may have to be changed

when the play goes into rehearsal, but a director must have a plan before he begins on the pupils.

- (3) Casting: For school-room production the teacher may cast against type, but for public production casting to type is a safer plan.
- (4) Reading the play aloud. Let no error be established. Some directors have several readings of the play before actual rehearsal begins, but this method is apt to bore young people.
- (5) In the first few rehearsals pupils should retain their MSS. In fact, they should read the lines until they know the general routine movement and quite a bit of the business.
- (6) Memorizing lines. This should begin as soon as the pupils know the movement. Insist upon exactness at first; it is quite as easy to memorize the exact words as others substituted by the pupil. As the play progresses, some pupils will slip in the odd error. If it fits in all right, let it go. They must always have the cues right.
- (7) Rehearsal for continuity. When the cast know their stage movement and most of the business, and the lines pretty well, let them go through the play from first to last, with no directing whatever. Both cast and director will get a good idea of just where polish is needed most, and where the time should be quickened or slowed, etc.
- (8) Rehearsals for polish. Towards the end, bring in someone to be a sort of advance audience. This guest will have the effect of putting "pep" into the cast.

REFERENCES:

- The Art of Play Production*: John Dolman, Jr.
General Principles of Play Production: Brown and Garwood.
The Stage and the School: Ommanney.
The Players' Handbook: Selden.
Drama and Dramatics: Fish.
Amateur Acting and Play Production: Wayne Campbell.

5. SETTING:

For the discussion of principles involved in stage setting, use several plays, including the ones studied and some new ones.

The perfect set should form an appropriate background for the mood of the play, and should satisfy the eye of the spectator.

Study illustrations of exterior and interior settings. Pupils should be encouraged to collect illustrations for themselves.

- (1) Show the significance of the straight and the curved line.
- (2) Show what is accomplished by a variety of playing levels.
- (3) Study the placing of entrances and exits, and of windows, alcoves, doors, etc.

- (4) The use of elements such as steps, pillar pieces, etc.
- (5) Colour in sets. (The background should be kept neutral.)
- (6) The placing of furniture.
- (7) The pupils should be required to design one or two sets. They should design the best sets possible and then adapt them to the limitations of their own stage. The designs should be as simple as possible, but nevertheless have some beauty.

It is possible to teach the pupils the actual construction of flats, etc., if time allows. They would perhaps be interested in designing and making the set for the final play.

The construction of a miniature stage may be one of the class activities; but only when the stage is related to a play actually in the course of production by the class.

REFERENCES:

- Amateur Acting and Play Production:* Wayne Campbell.
Scenery Simplified: Webster and Wetzel.
Modern Theatre Practice: Heffner, Selden and Sellman.

6. MAKE-UP:

Make-up will probably have to be limited to demonstrations by the teacher, but if the expense can be borne, the pupils should try their hand at it.

See that the pupils have a good understanding of straight juvenile make-up.

REFERENCE: *Time to Make-up:* Whorf.

7. COSTUME:

One of the plays studied should be a costume play, for which the pupils will design the costumes. In some schools it may be possible for the pupils to make the actual costumes or to make them in miniature for dolls.

N.B.—No more work should be attempted than is required for the play or plays actually produced.

REFERENCE: *Stage Costuming:* Agnes Brooks Young.

8. LIGHTING:

- (1) Explain the purpose of lighting.
- (2) Emphasize effects rather than equipment; demonstrations rather than construction. However, as in other sections of the work, if time, resources and situation allow, pupils should be encouraged to make lighting equipment.
- (3) Plan the lighting for one or two plays.

N.B.—No more work should be attempted than is required for the play or plays actually produced.

REFERENCES:

Modern Theatre Practice: Heffner, Selden and Sellman.
A Method of Lighting the Stage: McCandless.

9. STAGE PROPERTIES:

The classes should engage in the making of properties for plays under production or for plays whose production is anticipated for other years or by other groups. This work offers opportunity for activity to pupils not particularly interested or talented in acting and directing. As a matter of fact, in large classes, there is no reason why there should not be some specialization; some pupils working chiefly at stagecraft while others find their greatest activity in acting or directing.

Making of stage properties involves work in wood, clay, papier mâché, plaster, metals, cloth, etc. It covers the making of any furniture, decorations, and costume accessories that might be needed for the performance of a play.

REFERENCE: *Small Stage Properties and Furniture*: N. Cookson.

10. EVALUATION OF FILM AND RADIO PLAYS:

All high school students, whether or not they study dramatics, see plays in the moving pictures, or hear them on the radio. The dramatics class gives the teacher an opportunity to help students develop a *critical attitude* towards current film or radio productions.

The pupil should learn how properly to evaluate motion pictures, to distinguish between good and worthless films, and to know why this distinction exists. To a certain extent, films may be criticized in the same manner as stage plays,—for plot structure, characterization, dialogue, settings, and so on; but, beyond this, the pupil should evaluate those factors peculiar to motion pictures; such as camera angles and continuity.

Pupils may give oral or written reports on motion pictures seen at their leisure. It would be better, however, to have class discussion the day following a group attendance at a film. As many films as desired, up to the number of seven, could be discussed in this manner.

The motion picture exerts an important influence on the student's outlook. It is time the student, as a result of careful guidance, uses such discriminating taste that he will exert an important influence on the quality of motion pictures offered for his entertainment. If this can be achieved there will be a great forward step in raising the quality of cinema fare.

SUGGESTED ACTIVITIES

In addition to the activities mentioned in various sections above, the following are suggested:

1. Choral recitations.

2. Character monologues and sketches.
3. Oral and written reviews of plays read.
4. Presentation by individuals and groups of prepared pantomimic characterizations.
5. Group improvisations.
6. The construction of model settings from original designs for specific plays.
7. Original designs for settings sketched in colour.
8. Make-up clubs practising with their own equipment outside school.
9. Scrapbook collections of historical costumes, national costumes, uniforms (historical and national).
10. Designing of costumes in colours.
11. Making of costumes from original designs, either for full-sized figures or for dolls.
12. The making of simple floodlights, spotlights, border strips, footlights, dimmers and switchboards.

RECOMMENDED TEXTBOOKS OF PLAYS:

Short Plays: Knickerbocker.

BOOKS FOR THE REFERENCE LIBRARY

The reference books listed under Dramatics in the Programme of Studies for the Intermediate School.

The General Principles of Play Production: Brown and Garwood.

Scenery Simplified: Webster and Wetzel.

Modern Theatre Practice (Text Edition): Heffner, Selden and Sellman.

Time to Make-up: Whorf.

Small Stage Properties and Furniture: N. Cookson.

A Method for Lighting the Stage: McCandless.

DRAMATICS 2.

(N.B.—Dramatics 1 is a prerequisite to Dramatics 2.)

1. HISTORY OF THE DRAMA:

A survey of Drama from the time of the Greeks, including the rise of the Mystery Play, Morality Play, and Interlude; the first real plays; Shakespeare and his contemporaries; Ibsen and the Moderns; trends of our own times.

This will involve a survey of the development of the stage and the history of costume.

Activities: If reference books are available, the students can collect their own material and build up their own survey, the teacher

acting as a guide. There should be reading of plays to illustrate the different dramatic periods, and phases of the drama. Students may make model stages and costume plates for specific plays.

2. PLAY-WRITING:

By this the students should learn something of the problems of plot advancement and characterization through dialogue and the development of conflict, suspense, and climax.

Activities:

- (a) Outline plots, using newspaper clippings for suggestions.
- (b) Discuss reasons for writing plays, such as depicting interesting people, settings, plots, or presenting ideals or propaganda. Modern "Plays of Protest," such as *Bury the Dead* or *Waiting for Lefty* will make valuable matter for the discussion.
- (c) Write brief dialogues in which there is some plot advancement and characterization.
- (d) Dramatize well known stories in History and Literature.
- (e) Write a one-act play suitable for class production. Select a setting you know; visualize your characters and situations; state your theme and write a synopsis of your plot before you begin the play.

Present the best of the dramatizations and plays as class enterprises.

3. COSTUMING:

As the history of costume has already been covered under Dramatics 1, this part of the work should deal with the theory of line and colour. The importance of harmonious and correct costuming should be stressed.

The following principles should be learned:

- (a) The line or silhouette must characterize the individual, establish the historical period, form a part of the stage design and psychologically create the proper feeling in the actor and the audience.
- (b) The colours, which must be tried out under stage lights, create the atmosphere of personality and blend into the stage design.
- (c) The general effect of the complete costume is more important than finish and detail.

Activities:

- (a) Dress dolls to illustrate principles and periods
- (b) Make a model costume plate to illustrate the principles of costuming a play, using analogous colours for harmonious groups of characters and complementary colours for opposing groups.

- (c) If the students have already made costume plates in connection with Section 1, they need not make others.

4. STAGE DESIGN:

Discuss the principles of stage design. The principles of colour are much the same as those for costume. In the matter of line, tragedy and dignity are shown by straight lines; comedy, by short curves; excitement by jagged lines.

Discuss realism in stage design; also symbolism, and stylization.

Activities:

- (a) Plan line and colour schemes for plays read.
- (b) Design and make model set for some play discussed in Section 1, or produced in Section 2.

5. STUDY OF THE THREE-ACT PLAY:

Discuss how it resembles and how it differs from the One-Act play.

Read at least one Three-Act play in class for general discussion and illustration.

Activities:

Have students make reports of Three-Act plays read, or seen on the stage, giving setting, synopsis of plot, theme, and personal criticism.

6. PLAY PRODUCTION:

The class may confine itself to One-Act plays, original or otherwise, or it may be ambitious enough to attempt a Three-Act play. In either case, there must be a review and extension of the study of the rules for acting, directing, lighting, and make-up, all of which have already been studied in Dramatics 1.

For classes that may wish to produce a Three-Act play, the following plays are recommended. They have all been produced successfully by High School students.

The Late Christopher Bean, by Sidney Howard. (This is the American version. There is an English one which some may prefer.)

The Taming of the Shrew, by Shakespeare. ("Acting" editions are procurable. In these editions the play is cut and adapted for easy production.)

Arms and the Man, by Bernard Shaw.

One Hundred Years Old, by the Quintero Brothers.

The Perfect Alibi, by Milne.

Prunella, by Barker and Housman.

She Stoops to Conquer, by Goldsmith.

RECOMMENDED TEXTBOOK OF PLAYS

Short Plays: Knickerbocker.

N.B.—There is a danger of making Dramatics 2 merely a lecture course. Such it must not be. Enough practical work is suggested to give students a great deal of activity.

BOOKS FOR THE REFERENCE LIBRARY:

The Theatre: Sheldon Cheney.

The Craftsmanship of the One-Act Play: Percival Wilde.

First Principles of Speech Training: Avery, Dorsey and Sickels.

Introduction to Drama: Hubbell and Beaty.

The Old Drama and the New: William Archer.

Historical Costume for the Stage: Lucy Barton.

A Method of Lighting the Stage: McCandless (Theatre Arts Pub. Co.)

MUSIC

CREDIT FOR PRIVATE STUDY OF MUSIC.

1. The Department will recognize for credit the certificates or diplomas of the principal Boards conducting examinations in Music in the Province. Standing in both Practical Proficiency and Theory is required.
2. High-school students who have taken private instruction in instrumental Music or in vocal Music, including both Theory and Practical Proficiency, may be granted credits in Music 1, 2 or 3 of the High-School Programme, on presenting to the Examinations Branch, Department of Education, Edmonton, one or more certificates or diplomas according to the requirements set forth in the table on page 30 of this Bulletin.
3. A student whose proficiency in pianoforte Music is judged and certified by a competent musician to be equal to that required for the practical examination shown below, and who also has taken regular high-school instruction in Theory and Music Appreciation as prescribed for the high-school course in Music 1, may be recommended for credits in Music 1:
Western Board of Music.....Grade V
Toronto Conservatory of Music.....Grade VI
McGill ConservatoriumJunior Grade
Associated Board of Royal Schools.....Grade V
4. Students presenting documents from approved conservatories or examining boards which entitle them to credits in Music 2 or 3 of the High-School Programme may be granted credits also in Music 1, or Music 2, or Music 1 and 2, as the case may be, with the following provisions:
 - (i) Such students shall submit to the Examinations Branch of the Department of Education a statement from a competent musician certifying that they have prepared, properly and satisfactorily, the selections prescribed for the conservatory grades corresponding to Music 1, or Music 2, or both, as the case may be, or other selections recognized as equivalent thereto.
 - (ii) Such students shall not be granted more than 37 high-school credits in one year; and of these 37 credits, not more than 4 shall be granted in Music.

WESTERN BOARD OF MUSIC

The Universities and Departments of Education of Alberta, Saskatchewan and Manitoba, acting through the Western Board of Music, conduct a series of Local Examinations in Music, Practical

and Theoretical, extending from the First Grade to the Professional Diplomas of Associate and Licentiate. In Alberta, these examinations are administered by the University of Alberta. Practical examinations are held at various centres during the months of May or June. Written examinations in the Theory of Music may be held at any local centre, by special arrangement, during February, May or June.

Further information concerning these examinations may be obtained by writing to Professor John Reymes-King, Department of Fine Arts, University of Alberta, Edmonton. The syllabus issued by the Western Board of Music may also be obtained upon request to Professor John Reymes-King.

GENERAL STATEMENT ON HIGH SCHOOL MUSIC COURSE.

The aims of the High School Music Course are three:—to deepen the student's love of good music; to enable him to better understand what he hears or performs; and to develop his performing technique.

The effects upon the student in the pursuit of these aims may be listed as follows:

- (a) Increasing appreciation and understanding of good music.
- (b) Widening his experience of the art.
- (c) Acquiring the habit of concentration upon musical values.
- (d) Discovering to the student the kind and strength of his musical interests and aptitudes.
- (e) Providing an avenue for the furtherance of his social co-operation.
- (f) A general refining influence.
- (g) Developing technique in performance.

A fully rounded-out Music Course for High Schools includes the following departments of musical activity and study:

1. Chorus Singing.
2. Elementary Theory.
3. Ear-training and Sight-singing.
4. Music Appreciation.
5. Harmony.
6. Orchestra (or Band).
7. Glee Club.

Chorus singing is the basic musical activity in any school Music Course. It requires careful management in the assignment of voice to parts; in the choice of material as related to physiological as well as psychological maturity and technical ability of the student; also in the purpose underlying the plan of procedure. Success should not be measured in proportion to the physical exhilaration manifested in singing, but the work should be viewed from the standpoint of

a choral study-class. Music should be selected to illustrate specific points of interpretation, style, form, and period of composition. It should, at all times, be the joyous endeavour of the chorus to make advancement in production of the voices, beauty of tone, balance of the parts, incisive enunciation, well-moulded phrases, flexibility, precision, shading, mood and imagination.

While in Grade IX the emphasis may well be upon songs whose texts carry a strong emotional appeal, in Grades X, XI, and XII more attention should be given to music in its absolute phase. Divested of text, the music in these Grades should lose nothing of its interest. Beauty of tone blending, tone procedure forming beautiful melodic contour and balance of phrases, part leading, and beautiful harmonic progressions, form a tonal discourse that should engage the keen interest of the class and nourish the appreciation of musical texture and mood. Music if not studied for itself can hardly lay claim to a deserved place on the curriculum.

Class work in *elementary theory, ear-training, and sight-singing* is necessary to give the student a period of concentrated study in the mechanics of musical construction, for the purpose of imparting an intimacy with the elements of musical notation. In training the aural recognition of all commonly occurring rhythmic types and figures, as well as chromatic inflections, it is an important adjunct to the Chorus Singing Course. Such a class is especially valuable in schools where a number of the students have had no public school music training.

A certain amount of incidental study of *music appreciation* may be carried on in conjunction with the chorus class; it is, however, necessarily limited in scope, being confined to the particular music or composer under study. A more comprehensive Course in the appreciation of music is a vital necessity in High Schools, to provide an opportunity for a broad outlook over the field of music in general. Such a course is particularly suitable in Grades X, XI, and XII, following the musical experience gained in Grade IX. The habit of critical listening is cultivated. Lessons are derived through the hearing of a considerable quantity of the best music literature; and an intelligent idea of music forms, history, biography, and aesthetics is gained therefrom, which, in the main, constitutes the work in music appreciation.

Such a course is made practicable through the use of phonographic records. The development of music form and styles can be traced from the earliest times. The distinctive style of individual composers and of "schools" of composers can be comprehended. The various media of musical expression can be illustrated. Biographies of great composers and musical executants may be taught, and the main themes of great compositions, through repeated hearings, committed to memory. It bears the same relation to music education as the subject of Literature, and its history, bears to the study of English.

Harmony properly applied in the High School should mean ear-training of an advanced order as compared with that received in the

earlier Music Courses. It is an exploration of the conventional chord material upon which music is constructed. While the study must necessarily involve a consideration of the laws by which chords are grammatically connected, the study must not be allowed to lapse into the mechanical working of exercises whose main purpose is to train one in the avoidance of errors in part-writing. Rather, should it be to the purpose of enabling the student to give a proper harmonic setting to the products of his musically creative instincts. Rules should follow, rather than precede, practice. There should be more harmonizing of melodies than of figure basses. The taste should be cultivated for aptness and purity of effect in chord arrangements, progressions, and part-leading.

When *orchestra* classes are maintained in Public Schools, there will be no difficulty in organizing fair-sized orchestras in the High Schools. But, even where such classes have not existed, all High Schools should, if at all possible, organize orchestras. The nucleus may be nothing more than a few violins and a piano. With sympathy from the school staff and educational authorities, interest will be generated and other instruments added. It may then become the duty of the local School Board to provide teachers for classes in violin, clarinet, cornet, etc., and to procure for the school those instruments not so popularly found in the homes, as the flute, oboe, 'cello, French horn, stringed bass, and drums, and also make some provision for instruction on them.

Glee Clubs should be drawn from the chorus classes of Grades X, XI and XII, the voices selected by test. Clubs of not more than 32 to 36 (8 or 9 to a part) do the best work. By reason of their more advanced vocal proficiency, they are able to do chorus work of a finer quality and more difficult grade than produced in the regular chorus classes.

The chief aim of the Music Course is to enable pupils to acquire increasing enjoyment in music, both in school and in later life. The Course does not aim to produce professional musicians.

MUSIC 1.

Chorus Singing.

While the study and performance of part-songs and choruses should feature more prominently than in Grade IX, a certain number of unison songs should be included, these latter more particularly for the individual sections of the chorus. The music selected should represent folk-songs, classical songs, songs with descant, and modern part songs. Rounds, canons, and other music, with imitative part-movement, should be studied. Variety in the style of music used is desirable. While easy cantatas may be used, a class spending most of the year in preparing a cantata would fail in meeting the requirements of the Course.

Part-songs are for—

- (a) Soprano and alto; soprano and second soprano; soprano and bass; tenor and bass.

- (b) Soprano, second soprano and alto; soprano, alto and bass; soprano (or alto), tenor and bass.
- (c) Soprano, alto, tenor and bass.

Part-songs including tenor or bass are optional, as some schools may be unable to find a sufficient number of tenor or bass voices.

Recommended Song-books.

The Music Hour, Book III (Gage & Co.)

Halcyon Song Book (Silver Burdett Company.)

Cantemus, Book I (Curwen Company). (*Cantemus* is for soprano, alto, and bass only.)

Junior Songs; Hollis Dann (American Book Company).

The Silver Book (Music of Many Lands and Peoples) (Silver Burdett).

The Silver Book of Songs for all Grades (Gordon V. Thompson).

A full list of supplementary song-books, operettas, carols, rounds, canons, songs with descant, individual part-songs, etc., will be supplied on request, from the Department of Education.

Elementary Theory.

Relative values of all notes and rests in common use. The tie; the slur; sharps, flats, naturals, double sharp, and double flats. Treble and bass clefs; the alto and tenor C clefs. All major and minor scales with their signatures. Tones and semitones; accent; measures; time signatures, in both simple and compound time. Irregular note-groups to the beat. The barring of simple passages. Tempo indications, marks of expression and interpretation in common use. The technical names of the scale degrees. Intervals and their inversions.

Recommended for Use as Text-books.

Stewart Macpherson: *Rudiments of Music*.

Charles W. Pearce: *Rudiments of Musical Knowledge*.

Ear-training and Sight-singing.

1. Recognizing and staff notating in any of the nine common keys, 3-, 4-, 5-, and 6-note phrases, including no other chromatics than the sharpened 4th *fi*, and the flattened 7th *te*. The two chromatics in their simplest progression only. Distinguishing amongst 2-pulse, 3-pulse, 4-pulse, and 6-pulse measure in sentences sung or played. Aural recognition of the simpler rhythmical types and figures. Writing on a line of the staff the rhythmical outline of a musical motive sung or played. Applying the *so-fa* names to short groups and phrases. Recognition of major and minor triads in root positions and inversions, when played on the piano; also distinguishing any of the notes of a 3-part chord after hearing the chord played; distinguishing the tone qualities of the more common orchestral instruments in each of the orchestral sections.

2. Regular practice in sight-singing. For this purpose, exercises may be found in *777 Graded Exercises in Sight Singing for Schools* (Eagleson), published by the Institute of Applied Art, Edmonton.

Music Appreciation.

The purpose is to acquaint the student with the great literature of music in such a way that he may study it in the light of the times in which it was composed, and note the manner of development of its various forms. The success of the Course depends on the presentation of a considerable amount of music arranged to show the progress of musical art from the earliest times. Some of the more impressive themes from masterpieces and other works representative of a composer's individual style should be memorized.

The Course should include short, pointed lessons on the rise and development of opera and oratorio, and brief, biographical studies of the great masters, supported by performance of excerpts from their more celebrated works.

In review and extension of the Appreciation Course set for Grade IX, the following are the topics under which the Course will be conducted:

The various media of musical expression.

Vocal classifications:—the soprano voice, alto, tenor, baritone, bass; their differentiations, as, lyrics, dramatic, coloratura, robusto.

Vocal and choral combinations.

Further studies in the quality and capability of orchestral instruments.

Instrumental and orchestral combinations.

The simple elements of form, growing out of a consideration of balance of design in melodic construction.

Song types:—folk-song, popular song, patriotic song, ballad, *lied*, aria, *chanson*, art-song.

Opera and oratorio:—their form features illustrated. Selections from these large music forms showing development from period to period.

Instrumental forms:—music illustrative of suites, dance forms, the fugue, sonatas, string quartettes, overtures, the symphony, tone poems.

Note-books should be kept by the pupils in which the outline of each lesson is recorded. The books should, periodically, be examined and marked.

Recommended as Text-books for Use of Students:

Music: Creighton (Chatto and Windus).

The Student's Work-book in Music Appreciation (Clarke, Irwin Company).

Music Enjoyment and Appreciation, Parts I and II: Yocom (Ryerson Press.)

Reference Books for Students:

The Story of Music: Barbour and Freeman (Burchard, Boston).

The Gateway to Music: Blancke and Speck (D. C. Heath & Co.)

The Good Musician, Parts I, II, III and IV.

Reference Books for Teachers:

The Teacher's Handbook for the Student's Workbook in Music Appreciation (Clarke, Irwin Company).

Listening Lessons in Music: Fryberger (Silver, Burdett Co.)

What We Hear in Music (R.C.A. Victor Co.). (In this book will be found complete lists of phonographic records, with descriptions and numbers, to support the above outline of work.)

Music and Romance: Hazel Kinsella.

Victor Book of Symphony.

Victor Book of Opera.

Choral Technique and Interpretation: Dr. Henry Coward (Novello).
99%: Dr. Stalin (Curwen).

Dictionary of Musical Terms: Elson.

Orchestra or Band.

Musical practice undertaken through membership in a school orchestra or band will be accepted for credit in lieu of the course in Music 1 or Music 2, provided that the following conditions have been met:

1. The orchestra or band must be under the direction or supervision of the school.
2. The members must meet regularly for practice under a competent conductor, the practice sessions occupying at least *four half-hour periods per week*, of which one shall be taken for *Theory* and for *Music Appreciation* alternately.
3. It must master a repertory of at least *ten* selections during the year, these to be of medium difficulty, of good quality, and representing different types.

Such music as the following will be regarded as satisfactory:

Orchestra:

Selections from Faust (No. 190), (Oliver Ditson Company).

Arabian Nights Suite (No. 351), (Oliver Ditson Company).

Ditson Concert Orchestra Folio (15 and P.), (Oliver Ditson Co.)

Amateur Orchestra Folio (15 and P.), (Oliver Ditson Co.).

Bohemian Girl (arranged by Barnard), (Filmore Music House).

Moment Musical (Schubert), (Carl Fischer Company).

Album Leaf (Wagner), (Carl Fischer Company).

Amateur Orchestra Journal, Volumes II, III, and V.
Progressive Orchestra Book (Willis Music Company).

String Orchestra:

Operatic Airs (Recker), (6 first violins, 4 seconds, 1 'cello); (Leo Feist Publishing Company).

Minuet, No. 2 in G (Beethoven), (Carl Fischer Company).

Dawn of Love (Bendix), (Carl Fischer Company).

Band:

March, *Boy Scouts* (G. L. Barnhouse Company).

Chimes of Normandy, No. 4 (Oliver Ditson Company).

Selections from *Tannhauser* (Wagner) No. 1181 (Fillmore Music House.)

Operatic Reminiscences (*Amateur Concert Journal*) (Carl Fischer Company).

Overture *Northern Lights* (Walter Jacobs.)

March *Legion of Honor* (J. W. Pepper & Son).

Glee Club.

The members of this Club may be drawn from Grades X, XI, and XII. The better voices of the chorus class are selected by test, and a good balance of parts obtained. The Club should not be less than 16 in number, nor more than 38. Provided that they are under efficient conducting, meet for practice twice a week throughout the school year, and that the quality of the work done is of a higher standard than that of the chorus class, they may select Glee Club in lieu of Ear-training and Sight-singing.

Song-books:

Hollis Dann: *Assembly Songs*, Vols. I and II (H. W. Gray Company).

Universal Song Book (Hinds, Hayden & Eldredge).

(*Assembly Songs* are for girls' voices only; the *Universal Song Book* is for various combinations of voices, including alto-tenor, and optional and required bass parts.)

A list of individual part-songs, published in octavo form, may be obtained by applying to the Department of Education.

Requirements.

The requirements for Music 1 are as follows:

Chorus Singing, with Ear-Training and

Sight-Singing 2 periods a week.

Elementary Theory 1 period a week.

Music Appreciation 1 period a week.

The teacher may, however, vary from this schedule according to the needs of the class.

MUSIC 2.

Chorus Singing.

Grade XII pupils selecting Chorus may unite with those of Grade XI in making up the personnel of this class. In small schools the class may be formed from the whole student body.

Song Books:

- (a) *Assembly Songs*, Vols. I & II: Hollis Dann (H. W. Gray Co.). These are for girls' voices only.
- (b) *Glee and Chorus Book*: NeCollins (American Book Co.)

For a list of individual part-songs and cantatas apply to the Department of Education.

The musical director will test the voices of all those applying for membership in the Chorus Class. The test is for the purpose of a correct assignment to parts and the elimination of any who, by reason of having a poor voice, could, in the opinion of the director, neither contribute to nor benefit from the course. The test will include one in fairly easy sight-singing.

Elementary Theory.

As set for Grade X with the following additions:

Chromatic scale, writing in harmonic and melodic forms; syncopation; transposition from clef to clef and from key to key. Triads and their inversions; arranging root position of major and minor common chords for soprano, alto, tenor and bass voices. The chord of the Dominant Seventh and its inversions; writing the principal and deceptive resolutions of the Dominant Seventh. All chord arrangements to be made in close score.

Ear-Training and Sight-Singing.

- (a) Recognizing and staff notating (in any but the most extreme keys) 5, 6, 7 and 8-note phrases which may include *fi, si, ri, te, le, me* in their simpler progressions. Tapping short, rhythmic phrases after hearing them sung or played by the teacher. Singing the lower part of short, two-part phrases played on the piano. Singing the lowest, middle or highest tones of any three tones sounded together on the piano, singing the intervals of a perfect fifth, an octave, perfect fourth, major third, minor third and major sixth above a given tone.
- (b) Regular practice in Sight-Singing, using for material the exercises in Books III and IV of "*777 Graded Exercises in Sight Singing for Schools*" (Eagleson), published by The Institute of Applied Art, 109 Street, Edmonton.

Music Appreciation.

The influence of nationality on music. Folk music of different nations reflecting the character of the people and the mould of their musical thought; related to geographical and political aspect of

country. A general review of the course in Music Appreciation as set for Grade X, with provision for appreciation in orchestra, band or glee club activities.

History—The life and work of *any two* of the following composers: Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Brahms, Wagner, Elgar, Debussy, illustrated by recordings of their works.

Textbooks—As listed for Grade X Appreciation.

Recommended Reference Books—As listed for Grade X Appreciation with the following additions:

Outlines of Musical History:—Hamilton (Oliver Ditson Co.)

Summary of Musical History:—Parry (Novello).

Suitable phonographic records in support of the above topics are given in Anne Shaw Faulkner's "What We Hear in Music" (see Grade X course) in which book, also, the topics are discussed.

Orchestra or Band.

Pupils in Grades XI and XII taking Orchestra will do so in the general orchestral ensemble along with Grade X. See note on Orchestra under Grade X for the regulations governing this activity.

Glee Club.

See note under *Glee Club*, Grade X. Membership is accepted in lieu of the course in Ear-Training and Sight-Singing.

Requirements.

The requirements for Music 2 are as follows:

Chorus Singing, with Ear-Training and

Sight-Singing 2 periods a week.

Elementary Theory, including Harmony..... 1 period a week.

Music Appreciation 1 period a week.

The teacher may, however, vary from this schedule according to the needs of the class.

MUSIC 3.

Music 3 is **not** a course in high-school Music. Students will **not**, therefore, be granted credits in Music 3 for classroom instruction. Students may, however, take private instruction; and on completing the requirements for standing in Music 3, as set forth in the Table on page 30 with respect to the recognized Examining Boards, such students may be granted credits in Music 3.

TABLE SHOWING STANDING IN SCHOOL MUSIC (OF GRADES IX, X, XI OR XII)

Granted for Certificates or Diplomas of Prescribed Grades from Recognized Examining Boards of Music.

ALBERTA EDUCATION SYSTEM		OTHER RECOGNIZED EXAMINING BOARDS OF MUSIC		
School Grade	WESTERN BOARD OF MUSIC Pianoforte or Violin*	ASSOCIATED BOARD OF THE ROYAL SCHOOLS OF MUSIC All Practical Subjects	TORONTO CONSERVATORY OF MUSIC All Practical Subjects	MCGILL CONSERVATORIUM All Practical Subjects
IX	Grade IV (including Theory I)	Grade IV (including Rudiments Stage I)	Grade V (including Theory Grade I of any Body mentioned on this page)	Elementary Practical and Elementary Theory
X (Music I)	Grade V (including Theory II)	Grade V (including Rudiments Stage II)	Grade VI (including Theory Grade I)	Junior Practical and Junior Theory
XI (Music 2)	Grade VI (including Theory III) OR One History or Form paper, plus Grade V Theory, and Honours standing in Harmony VI.	Grade VI (including Rudiments Stage III) OR Harmony Grade IV, plus Rudiments Stage III and a certificate in History or Form	Grade VII (including Theory Grade II) OR One History or Form Paper, plus Grade II Theory and 75% standing in Harmony III	Intermediate Practical and Intermediate Theory OR Highest Grade Theory plus Intermediate Grade Theory.
XII (Music 3)	Grade VII (including Theory IV) OR One History paper, plus Grade VII Form, Grade V Theory, and Honours standing in Paper I of Harmony VII.	Grade VII (including Rudiments Stage III) OR Harmony Grade V, plus Rudiments Stage III and certificates in History and Form.	Grade VIII (including Theory Grade II) OR One History paper, plus Grade V Form, Grade II Theory and 75% standing in Harmony IV	Senior Practical and Intermediate Theory OR Highest Grade Theory with Honours standing, plus Intermediate Grade Theory with Honours standing.

*—Other practical subjects are also acceptable. In some cases, however, the grades in these subjects do not correspond with the grades stated above for pianoforte and violin.

NOTE: (1) For Music 2 and 3 certificates in Theory may be accepted in lieu of certificates in practical subjects as shown above.

(2) Questions concerning the interpretation of the above table should be directed to the Examinations Branch, Department of Education, Edmonton.

